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University of Applied Sciences

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Branding and Visual Identity for a Music-Themed Cafe

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ABSTRACT

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The topic of this thesis work was the process of creating a brand and a visual identity for a music-themed cafe called Levylautanen. The business idea behind this start-up company is to provide a new kind of concept cafe experience through the smooth integration of cafe, bar, and record shop services.

The objective of this study was to create a consistent visual identity for the cafe that reflects the company's values, mission and vision. Furthermore, the purpose was to create a style guide and several examples of visual identity usage through collateral.

Research methods used in this thesis are qualitative in nature through the use of the following methods: a focus group to evaluate different visual identity options and realistic evaluation as part of the design development process which utilizes the theoretical data and reference research done on other visual identities of similar companies.

To create a consistent brand and an identity to a company with an interesting business concept was a challenge. From the client's point of view the project was successful. The next step is to continue producing more related collateral such as a website and focus on conducting a marketing research.

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Appendix 1. Identity and Logo Guidelines

1 INTRODUCTION

1.1 Background information

This thesis describes the process of creating a visual identity and a consistent brand image for a concept bar and cafe with a music theme. The start-up company behind the idea aims to deliver a new kind of concept cafe experience through the smooth integration of cafe, bar and record shop services. The business's main vision is to offer a set of appealing, overlapping services in order to deliver a more pleasurable and memorable experience than that of everyday shopping. The cafe is to be established in the South East Finland region, and it is estimated that the company will launch its operations during 2014.

The primary business is the provision of cafe services during the day, serving coffee, tea, sandwiches and other related baked goods. Furthermore provision of alcohol beverages is included in the menu and opening hours are extended. The music theme of the cafe is supported and enhanced by the inclusion of record sales and other music related products such as headphones and record players. The target customers are young adults, students, and frequent cafeteria and bar goers with an interest in music and a slow pace of ecological lifestyle. The day-time target group appreciates superior quality cafe products, a visually attractive environment and a relaxing, stress-free atmosphere. The evening customers are looking for a bar that provides a comfortable living room environment but with an up-beat feel. Levylautanen also aims to be a cultural hub by providing space for exhibitions and live music that will act as a lure for casual customers.

The idea behind the cafe belongs to a friend of the author. The concept came into being a few years ago as a result of discussions with local people about the provision of cafeteria services in general and what was felt to be missing from the local scene. The homogeneity of restaurant business in the region encouraged the client to think differently. On hearing customers negative experiences of pre-existing companies in the area, the idea for the cafe quickly came to light in its current form.

1.2 Objectives

The purpose of this thesis is to create a consistent brand and functioning visual identity for a music-themed cafe. The objectives consist of naming the brand, defining and presenting the values, vision, mission, tone of voice and the target audience. The overall objective is to reflect the company's business idea and values within the visual identity and its applications. This includes creating a functional style guide that explains the usage of the identity and introduces the applications such as business cards, invoice and other promotional materials. Taking the client's wishes into consideration the style of the visual material is kept consistent.

1.3 Research questions and methods

The primary research question of this work is how to represent the company visually in the best possible way taking into consideration the company's values and vision. The secondary research question is how to build a consistent visual identity that reflects both the cafe and record industry. Research methods employed are qualitative in nature through the use of the following methods: a focus group and realistic evaluation. The focus group's task is to evaluate, for instance, different logotype options in order to improve the finished result. Furthermore, realistic evaluation is incorporated as a part of the design process which utilizes the theoretical data and reference research done on other visual identities and logotypes of existing companies. The outcome results in a series of experiments utilizing typefaces, shapes, colours and graphic elements.

1.4 Structure and limitations

In this thesis the theoretical facts are presented first demonstrating the process and thought behind the creation of a brand, including the role of visual identity in company communications, the naming process, and the role of the logotype, typography and colour in the development of symbolic meaning.

The second part presents the case company including the brief, the brand's naming process, values, vision, mission, tone of voice and target market. These chapters will provide only an overview of the company's business plan and relevant information

that will be used as a basis for the proposed outcomes, aims and objectives of this project in this thesis.

The next section focuses on the development of the visual brand for the cafe. It explains the typography, brand colours and symbol used and gives reasoning behind the choices. Furthermore the final logotype, general guidelines on usage of the logo and samples of collateral produced are introduced. After that reviews and conclusions of the success of the project are being presented. In the end there is a brief explanation about the continuation of the process.

This paper will not cover the topics of customer and competitive analysis nor introduce a proper business plan in depth. However, the main issues which have to be considered essential regarding the development process are discussed. The complete business plan and a questionnaire about defining the target group play a more important role in later stages when marketing and finding a business premises are being initiated.

2 BRANDING AND VISUAL IDENTITY

2.1 Definition of branding

According to Wiedeman (2009, 6) earlier the word brand - derived from a branding iron that was used to mark cattle to identify ownership - referred to a company's trademark that identified the manufacturer or the product. However branding nowadays has grown to be more than just the visual trademark - it extends into environments, sounds, smells and attitudes (Wiedeman 2009, 6).

A brand represents the whole personality of the company and communicates with its audience in various ways: through seeing, hearing physical experiences, evoking general feelings or perceptions about the company. A brand can be applied to almost anything from a single person like a famous athlete to an idea or a country. (Davis 2009, 12.) It is uncontrollable that each person will feel something different about a particular brand. Nonetheless, it is still possible to influence the way people think about a brand, and that is done by taking care of the experience the customers have when they come into contact with the organisation. (McCartney 2012, 3.)

Sarah McCartney (2012, 1) states in her book 100 Great branding ideas that branding is about deciding who you are and what is different about you. It is about presenting the difference clearly to make your brand stand out from the crowd. The goal of branding is to get people to choose your brand, remember the good things about it, use it, recommend it to their friends, come back to it, stay loyal and never mix it up with someone else's brand. (McCartney 2012, 1.)

2.2 The process of branding

A brand is often the result of thorough planning, much hard thinking, and creativity by the people involved in the branding process (McCartney 2012, 5). The first part of creating a brand requires getting a deep understanding of how the particular business, organisation or person operates. In the beginning of the process it is important to define the company's position, direction and vision for the business. The process involves finding out a few simple questions: who you are, what you do and how you do it. (Wiedeman 2009, 7.)

The next part of the process is combining the results of the above questions into a brand description. This involves finding out the client's qualities, values, tone of voice, their vision and mission. This part of the process also requires competitor research and defining the target market. The final part is creative expression and how the behaviour or attitude is delivered into the market in a physical form. After the visual identity is formed the work then continues to creating collateral and 'stories' that should support and express the brand. (Wiedeman 2009, 7.) The whole process of branding constitutes a strong backbone for the company. On the whole, it is about finding out the brand's personality, what the company behind it believes in, knowing what it stands for and what makes it different from everyone else. (McCartney 2012, 8.)

2.3 Naming a brand

Naming is a process that can take days or months, even a year. The name of an organisation is the base on which the visual identity is built so it is important to get it right. (McCartney 2012, 18.) The name is even more important than the symbol or picture mark in the logotype since it has more opportunities to be present in different mediums. The name will create an idea about the company's field of business, its products and services, policies and style. The combination of the letters and their shape in the name will affect the visual identity of the organisation. A short name is ideal since the size of the letters can be bigger in advertising materials making the name more memorable. Some names do not indicate the field of the company but the company will communicate the meaning through their activities and marketing. (Pohjola 2003, 134.)

In practice the process of naming means writing down all the words that apply to the particular organisation, combining them and seeing if something useful comes out. It is important to check that the name is not already a registered trademark in the area of business the company's in. It is beneficial also to find out what customers think of the brand name and what it stands for. One traditional way of naming a company is to call it by the name of its founder or to name it after a place of origin. It is useful to think does the name have the same kind of brand feel to it as the market it intends to operate in. (McCartney 2012, 18-19.)

Gordon (2012) from the Landor Associates introduces simple principles about naming a company, person or a brand. Firstly, the name has to be memorable and grab peo-

ple's attention; it should be meaningful telling the brand's story and interesting enough so that people want to tell their friends about it (Gordon 2012). Furthermore, Wheeler (2009, 21) states a few qualities of an effective name in her book *Designing Brand Identity*. The name should be unique, easy to remember, to pronounce and to understand. It should be future-oriented, positive and it should be easy to visualize. (Wheeler 2009, 21.)

2.4 Brand values and tone of voice

Brand values are a representation of the brand's personality and they tell the customers what kind of quality of product or service to expect. Brand values tell what the company considers important, how they behave, and what they want to reflect to their customers. (Davis 2009, 52.) For example, Adidas's values are authentic, passionate, innovative, inspirational, committed and honest. Although there is no mention of sport, fashion, or performance, there is an implied connection to these things. (Adidas Group 2013.) It is important that the values support the brand positioning i.e. where the brand sits in relation to its competitors (Davis 2009, 52). Albrighton (2010) states that three values are probably enough to define the essence of a brand and to keep things simple. Finding values that are genuinely unique might be problematic but values that people can relate to are always the key to strong marketing. (Albrighton 2010.)

Tone of voice is part of how the brand communicates with its audience. After defining the brand and understanding its personality it is important to use proper language to represent it. The language tells what the company is and what it stands for. Giving a brand or company a proper voice gives an impression of solidity, trustworthiness and honesty. For example, an IT company might be knowledgeable, reliable and proactive whereas children's shoes manufacturer could be fun, practical and economical. (Albrighton 2010.)

2.5 Brand identity and visual identity

A strong brand identity shows that the company knows what it is and what it wants to be. It relates to the company's core values as well as the philosophy, culture, policies, objectives, goals, strategies, relationships and attitudes towards their surroundings, marketing and competition. Brand identity is the outward expression of a company,

and it includes everything from the name and visual appearance to the way it sounds, smells, tastes. Brand identity shows the company's difference from others to consumers. It is more like a strategic goal while image is a consumer's perception of a brand. A company's image can be very different compared to how the company sees itself. The goal is for the identity and image to match. (Swystun 2007, 60.)

To manage the identity, a coherent physical language is needed to communicate the customers about the products, services, values and principles (Nieminen 2004, 84). Visual identity is defined as the company's way of presenting itself in different mediums: typography, colours, imagery, symbols, signs and the combination of all. The purpose of a company's visual identity is to set it out from its competitors and, in order to be effective and memorable; it has to be consistent across all media. (Swystun 2007, 123.) The visual identity must also strengthen the brand identity and make values and principles guiding the business clearly visible. The visual identity's task is also to produce mental images as well as intensify them. (Nieminen 2004, 86.)

2.5.1 Logotype

Logo is a part of an organisation's visual identity and it is the graphic element used to identify a company, service or a product (Swystun 2007, 75). The full name of a logo is logotype derived from the Greek words "logos" meaning word or speech and "tupos", meaning impression, sign or symbol. A logotype can also be called a service mark, mark or marque but logo is the word used most commonly. (Newark 2002, 120.)

Wheeler (2009, 126) describes a logotype as a word or words that are formed with a determined font, for instance IBM uses this kind of logotype. A brandmark relates to a symbol or a picture, like the one of Apple's. Signature is the combination of them both and may include a tagline or strapline. Some companies may have various signatures for different business lines. (Wheeler 2009, 126.) Nowadays multi-brand strategies are common, for example Aol, the multinational media corporation has adopted a changing logotype according to their media context (Klanten, et al., 2012, 318; 328). All in all, logos are meant to be continually used and are typically trademarked to claim exclusive rights to them (Swystun 2007, 75).

Logo is the way the organisation's name is being presented. It means the style how the name is written. One of the critical things that affect logo design is the name of the company. Shorter names are normally visually better a choice since longer names tend to have certain problems. There is a chance that they will have to be written with a smaller font when situated on different surfaces or materials, and they have to work together with other elements. (Pohjola 2003, 134.)

The major challenge in designing a logo is that it should be original but at the same time it should express perfectly the product or company. A logo should also represent the values of the organisation and it should not be in contradiction with the name. For instance, Unilever uses in their logo the letter U to express their vitality value. The U is composed of 25 individual symbols that express the vitality theme. The visual identity exists in all Unilever products and is used in range of applications. (Wheeler 2009, 45.)

In practise it is important that the logotype is versatile, and adaptable to different kinds of needs through different variations of the logotype. In printing it is important that the colours are carefully chosen and that they work well in different sizes and in contrast with other colours or elements. Basically a logo should not be too detailed or complex so that legibility and recognisability are not compromised. (Nieminen 2004, 100.)

2.5.2 Typography

Typography is derived from the greek words "typos" meaning form and "grafein" meaning writing or writing with symbols and it is referred to as the arrangement of type. The arrangement involves selection of letters and numbers and the use of them in bringing a message to life. (Itkonen 2012, 11.) By the use of type, the letters can take different characters and give a certain atmosphere (Bergström 2008, 96). Type is the means by which an idea is written and given visual form. Many typefaces in use today are based upon historical designs (Ambrose & Harris 2011, 10). In short, a typeface is a set of symbols, combination of letters, numbers, punctuation marks and special characters. A typeface can also be confused with the word font. A typeface is a group of letters, symbols and numbers whereas a font refers to the means by which these characters are manufactured. (Itkonen 2012, 15.)

Typefaces are classified in different categories. The best known classificatory system was created by Maximilien Vox in 1954 where typefaces are separated into romans, sans serifs, slab serifs, scripts and decorative styles. (Baines & Haslam 2002, 46.) There are differences in text types e.g. lower and upper case text which will influence the visuals of text written. Also the thickness of the letters in relation to height is important factor. However it is not only the typeface that affects the visual identity, but also the structured arrangement of items. (Pohjola 2003, 144-145.) Other factors such as kerning and tracking of letters and words the size of the letters and their thickness, and also whether the letters are in bold or italic. These elements are used to create contrasts and symmetries. (Bergström 2008, 111.)

Typography has an important role in the design of a visual identity or a logo. Some elements are considered important such as the characteristics of the font, the historic factors, the mental associations they raise and their suitability for their purpose. (Pohjola 2003, 145.) The chosen typeface has to imply the same as the rest of the logo since letterforms can amplify the emotional weight of the text. For example a delicate flowing italic might be best for a poem, heavy slab serif might be effective for a political statement or an old-style typeface might add credibility to a debate. The proper choice of typeface is essential regarding the message. Other factors affect emotional content as well. Rounded shapes and lighter weights might convey a more feminine message whereas more muscular, heavy and squared off appeal to the male demographic. (Saltz 2009, 14.)

2.5.3 Colours

Colours have certain associations in people's minds and differences in meaning in different cultures. Colours evoke emotion and express personality. (Wheeler 2009, 128.) Colours are used in creating a visual identity to set a mood, communicate specific associations and differentiate one brand from another (Swystun 2007, 25). Usually the most important colours for a company are the colours of the logotype (Nieminen 2004, 103). Traditionally the primary brand colour is assigned to the symbol and the secondary colour is assigned to the logotype, business descriptor or tagline. Families of colour are created to support a broad range of communication needs. (Wheeler 2009, 128.)

Arnkil (2007, 138) states in his book “Colours in the Visual World” that with colours it is easier to distinguish objects from their backgrounds. Visual elements are easier to separate or combine with the help of colours which can help attract attention to wanted points or objects. Contrast is probably the most powerful element to increase visibility. Dark elements stand out from lighter backgrounds and the other way around. Warm colours are more notable in comparison to cold colours. (Arnkil 2007, 138 – 139.)

Colours affect emotional content as well. Warmer and more subdued colours are thought to be more feminine, primary colours appealing to children, deep burgundies, forest greens and navy blues as masculine. These are stereotypes but they can be used very successfully to appeal emotionally to a specific audience. (Saltz 2009, 14.) The colour blue for example, is the most used corporate colour. It appeals to both men and women and is seen as a trustworthy colour. It is also a colour of the nature and has a calming effect on people. (Eiseman 2009, 31-32.)

When choosing the right colour strategy for a brand it is advisable to make research on competitors colour choices and contemplate whether the colour is distinctive enough to differentiate you from competitors (Wheeler 2009, 130). It is also good to search what kind of message the colours communicate. Studies have shown that a consumer's decision to purchase products can range from anywhere between 60 and 80 percent based on the colour. If the choice of colour goes wrong, it can really impact the performance of a company. (Markowitz 2010.) There are several questions to ask yourself when choosing a colour for your brand such as: is it appropriate for the type of business, does the colour have positive or negative connotations in the target market and will the colour facilitate recognition and recall? (Wheeler 2009, 130.)

3 BRANDING OF LEVYLAUTANEN

3.1 Brief

The aim of this project is to design a visual identity for a cafe, Levylautanen. The business idea behind this start-up company is to provide a music theme lifestyle cafe aimed for young adults. An interesting feature of the business plan is to add record and music related products such as headphones and record players for sale within the premises. The concept is interesting as it separates Levylautanen from its competitors who are not offering similar services and products. Being a concept store Levylautanen is adaptable to different locations and cities since the target market is not geographically defined. However, the cafe is currently tailored to be established in the South East Finland region, Kouvola being the first choice.

Based on the client's observations of the region, the general tendency in the restaurant and cafe business sector seems to be towards the provision of more and more homogenic and similar services. The cafeteria industry lacks the personal touch and businesses only sell main product lines such as coffee and pastries. According to the client the cafe industry in the region does not offer enough of the "extra" factor, which can be provided in the form a well-defined visual look, handpicked music, a broad variety of house newspapers, good customer service and catering for special occasions, just a few to mention. The client believes the above mentioned "extra" factor will be one of the reasons for the target group visiting a cafe in the first place. (Jattu 2013.)

The niche for a cafeteria combining multiple elements seems to be there. The client has a long background in the cafeteria business and has through discussions with local people found support for the claim that there is, in fact, demand for this kind of service. The author of this thesis further studied this issue and found that there are many cafes with different concepts already existing. In the capital region, for instance, cafes combining with boutiques or selling ecological goods or design already flourish. So far, the Kouvola region does not have such a service, giving the plan the advantage of a fresh approach.

According to the client, even though the concept is nearly ready to be put into action, the cafe still lacks a consistent visual identity and an appealing logo. The client considers visual brand to be a very important factor in the business's ability to stand out

amongst competitors. Furthermore the visual look is actually mentioned in the business plan as a factor in attracting the target group making the actual cafe experience distinctive and memorable. In more detail, the visual identity and branding, including the logo, interior and promotional material should support the cafeteria's business idea, which is to offer a broad music experience, theme nights, a relaxed atmosphere and the sale of ecological products. This combined with state of the art customer service and a homelike ambience. The client wants to add a down-to-earth retro feel to the image and make it easily approachable. The image should enhance the cafe's music orientation and ecological values. (Jattu 2013.)

The strength of this concept is in the ability to bring different operational fields and know-how together. Coffee related products bring in the main income, whereas the music related products bring in secondary income. The smooth integration of services is intended to make the place interesting and attractive. The services back up each other and the main idea is to create something divergent from the main stream. As a special shop, Levylautanen strives to gain a strong position among the target group, which is music-oriented people. Purchasing products at Levylautanen is meant to be an experience, when compared to everyday shopping. According to the client, although the music and record industry is suffering economically, it is still an essential part of the business concept and expected to appeal to the target group. There is a booming trend in the popularity of vinyl – its comeback being a benefit. The idea is to promote the products as part of a lifestyle, incorporating decoration and design. By specializing and in order to differentiate from competitors, it is crucial to gain a unique and original style for the cafe. As a small business it is easy to adapt to changes and, for example, holding only a small stock easy to renew. Another key sales aspect – the records being played in the shop are also available for purchase.

3.2 Naming the brand

The whole process of inventing the brand and the company started a few years ago. All along, the idea had been to relate the name somehow to music, be memorable and have a distinct meaning. In the beginning the idea had been that the name could be in English. It would be international, as a lot of music and cafe terms originate from English. However, the client felt that a Finnish name could after all be more suitable considering the target group and the market area. Many names were considered during

brainstorming sessions in the winter 2012 and spring 2013, such as Duuri, Molli, Tempo, Syke, Tahti, Raita, Analogi, Remix and so forth. The client came up with the name Levylautanen during an interview after the other names mentioned above did not seem right. Levylautanen felt like the perfect choice as it includes elements from both music and cafeteria fields. It contains a story as the word “levy” means in English a plate, disc, record, board or a sheet. Lautanen on the other hand means a plate, saucer or cymbal. Those two words put together refer to the platter or plate where you put your LP record. The word is easy on the ears and easy to pronounce to Finnish people. Although it is quite long there is always a possibility that a nick name will be created either by the client or the customers, for example Levis, Lautis, Lelli, Lautanen or simply LL.

The name Levylautanen seems to meet many of the criteria of a successful name discussed in the theory and the Landor Associates’ eight principles of naming in chapter 3.2. The name is memorable since it relates to music and it is a word everyone knows but it is not in everyday use regarding music terms. It has a retro feel as record players are considered an old technology and associated with a certain time period or style. The word has a meaning behind it and stands out. Also, according to the focus group the name is catchy and reflects the business idea well.

During writing of this thesis the availability of the name Levylautanen was checked from the National Board of Patents and Registration of Finland – trade register, register of associations, register of foundations and the trademark database. By registering the name, a company gets exclusive rights to that name in Finland. Also via trademark registration the products and services can be protected. (National Board of Patents and Registration of Finland 2013.) During the writing of this thesis, the client made plans to register the name at first as a sole trader.

3.3 Brand values and tone of voice

The brand Levylautanen represents a fresh approach to the cafeteria business, which is the result of good quality products and services. Together with friendly customer interaction and creativity the business thrives for customer satisfaction - the positive response and joy that the customer feels from interaction with the staff, products and services. Creativity is kept flourishing via new products and new ideas in product display and marketing.

Levylautanen wants to be ecologically responsible by utilizing local, organic food production and offering fair trade products together with environmentally friendly packaging and advanced recycling as much as possible. The approach is a conscious choice and considered a brand strength and therefore a part of the brand's marketing.

Socioeconomically the brand wants to represent a positive example of communal, cultural and business-to-business co-operation. This is achieved by supporting local small producers, as an example being local wine and bread production. When possible, Levylautanen wants to host non-profit exhibitions on its premises such as work by local artists and students. Levylautanen believes that co-operation will both improve brand recognition and broaden the customer basis. Levylautanen's tone of voice is fresh, easy-going and playful. The brand wants also to appear warm, lively, self-confident and creative in the way of expressing itself.

3.4 Brand vision and mission statement

A brand's vision statement describes what the company intends to become in the future and how it intends to make that future a reality (Wheeler 2009, 32). A mission statement is more of a summary of the company's values and goals. It expresses what the company is like and what kind of business it is in (Swystun 2007, 85).

Musiikkikahvila Levylautanen's vision is to provide their customers with the best possible cafe experience from beginning to end, one that appeals to all the five of the senses - sight, hearing, touch, smell and taste. Its vision includes the desire to stand out from competitors and establish a stable position in the regional cafe scene due to its original approach, and to strive to build a strong recognisable brand with possibilities of expansion. Levylautanen also intend to be a pioneer in communal and cultural co-operation.

The mission is to commit to bringing the best personal and memorable cafe experience to customers through innovative and integrated service solutions. These include outstanding customer service, quality products and services, creativity in bringing new ideas to products, services, interior, display etc. and providing ecological value to the customers while purchasing.

3.5 Target audience

The target market is diverse yet thoroughly defined. Levylautanen is looking for customers within different age groups but mostly within young adults from 18 to 35 years old. The target group contains both female and male, students, frequent cafeteria goers and people who are health-conscious and value ecological lifestyle. Customers who appreciate quality products with reasonable prices and people who still shop for physical records and appreciate live music and different theme events also fall within the demographic. The target group can also be divided by morning and daytime, afternoon, and evening customers. The morning and daytime customers are usually people who work stopping for a coffee during a break, lunch or shopping time. This category is after a relaxed break from daily stress and desire good coffee and pastries in a nice atmosphere. This group does not necessarily have time to shop for records or sit in a cafe for a long time. With a successful lunch menu the cafe may attract workers from nearby.

Afternoon customers by contrast have more time on their hands and are a potential group to attract for buying records and spending more time on the premises. With the provision of alcohol sales, the cafe advertises itself as an “after work” bar. With proper marketing the cafe thrives by attracting student groups who make the bar their regular meeting place. The evening target group is also an important group of customers, especially on weekends when alcohol sales provide significant income. With extended opening hours and live music or other events, the cafe attracts a broader variety of people. However the bar is not after the reputation of a standard beer joint, and this should be taken into account also in the visual branding and marketing later on.

4 IDEATION PROCESS AND DEVELOPMENT OF THE VISUAL BRAND

4.1 Comparative analysis and reference research

I started the process by thinking about the concept and searched for successful branding stories in the cafeteria field of business. What came to my mind first was Starbucks. Although it is a huge international chain and people have very divided opinions about the brand, it still is an excellent example of building a culture around a brand. The whole brand is established and based on personalized experience. And that is something that Levylautanen thrives for. Starbucks gained popularity by offering customers a place that was a midpoint between workplace and home. It was to be a gathering spot for people to use as they wished: reading, chatting or simply enjoying the moment. Starbucks initially sells the entire experience from the flavours and names of their drinks to the aromas that followed. (Millman 2012, 124.) In my point of view, Levylautanen wants to achieve something similar by giving the customers a whole set of experiences.

Another inspirational branding story is Wildlime Bar & Kitchen opened in July 2013 in Southampton, UK. It is owned by The Bramwell Pub Company that owns more than 150 pubs around UK. Their idea was to attract customers across the week rather than just on Friday and Saturday nights, and to bring the Australian laidback atmosphere to bars in the UK. Therefore the Wildlime brand has a very relaxed visual identity: a handwritten typeface for headlines, a bright colour palette of oranges and blues and they market themselves with a set of carefree images and stories. Their tone of voice is easy-going with an attitude of ‘whatever, whenever’ and ‘why not?’. (Emerson 2013.) The concept is fairly new and includes similar elements to Levylautanen - relaxed visual identity, easy-going tone of voice and fresh colour palette.

While discussing with the client, Mbar in Helsinki was also mentioned as one source of inspiration. Mbar’s concept includes that during the day it is a place to drop by for coffee, lunch, and net access and in the evenings there are different interesting djs that turn it into a lively night-time venue. Mbar is highly active culturally, they provide small exhibitions, live concerts, live poetry clubs, comic nights, dj nights - they also have plenty of design furniture as interior features. (Mbar 2013.) It is a good example of how combining several elements work in real life.

4.1.1 Competitor analysis

Part of the design process was to research the visual identities of existing local companies with business ideas close to Levylautanen, not only to see what logotypes and branding images existed in the market but also to further research what helps customers to differentiate between logos. In other words ensure that the design of logo is not too close to the one of competitors. The logotypes in Figure 1 present current, direct competitors in Kouvola.



Figure 1: Local business competitors

Despite their different target customer groups they contain either visual or business idea elements that are included in the Levylautanen concept. For instance, Coffee House and Loma! Cafe & Bar put effort in providing musical experiences to the same target group as Levylautanen such as DJ nights and live jazz music. The Coffee House logo is quite neutral with typical cafe colours – different brown tones. The client expressed that brown tones could be something that they want to incorporate in their logo. Loma! on the other hand is more personalized and differs from the others. They use a fresh blue colour and an exclamation mark in the end of their name to emphasize the meaning of the word which translates to holiday. (Jattu 2013.)

Holvi (in English ‘vault’), on the other hand, represents itself as a small, local cafe with provision of little customer seating but a cosy feel. Their logotype is more historically associated and refers probably to the fact that the venue has been an actual bank vault many years ago. Rytmikatti and House of Rock bars are highly oriented towards a rock music theme. In that sense they are not competing for the same customers with Levylautanen but Rytmikatti especially is favoured by local youth who are a potential customer group for Levylautanen as well. Their logotypes are more masculine and

they use symbols to support their theme or name. Levylautanen wants to differentiate from them by appearing discreetly masculine rather than shouting it. (Jattu 2013.)

Cafe & Deli Ilo and Picnic on the other hand are both fresh and easily approachable visually as well as brandwise but they are also competitors regarding daytime and afternoon customers. Regarding their visual identities, Picnic is quite simplified with an energetic yellow as their main colour. Cafe & Deli Ilo is somewhat more feminine and personalized because the use of script as well as pink colour in their logo. The client liked their logo but thought it to be too feminine. From the client's point of view, the above logotypes have no distinct elements that the client wants to include in Levylautanen's logo, except for the script like typeface which makes a personal touch or the use of bright colours. (Jattu 2013.)

4.1.2 Visual identity reference research

To clarify the subject to the client and to myself as well, it was important to search for logotypes in the music field as well as cafe field, preferably not just Finland but in general. The logotypes in figure 2 represent existing cafes and music related companies. They were chosen by the client from a variety of similar logos.

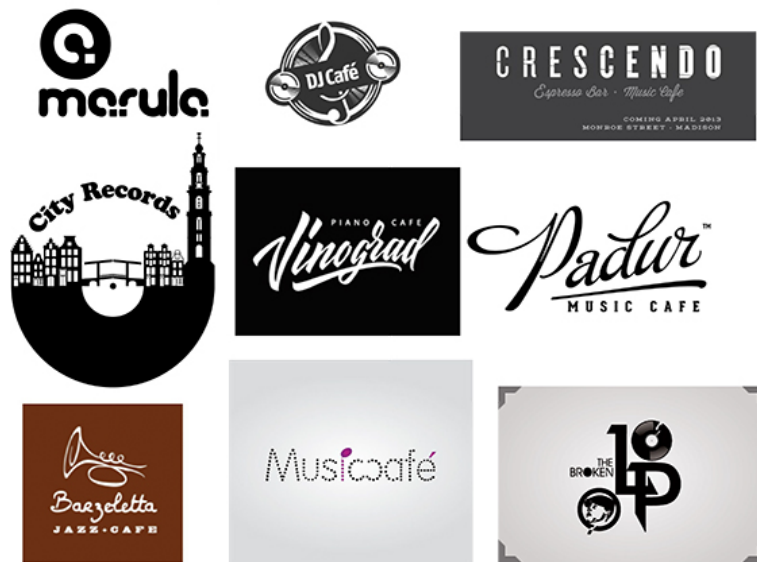


Figure 2: Music related logos

They serve as inspiration for the creation of the visual identity for Levylautanen. Stylistically they vary, yet there some elements in them that the client liked. For example, the ones that have a brush script typeface with an underlining as they convey a feeling

of motion. The client also liked the logotypes that have a graphic element of an LP record, or an indication to one. The client also liked the ‘Marula’ logo which has a thicker rounded typeface and a round memorable symbol using the letter ‘a’ from the name. (Jattu 2013.)

Another set of strictly cafe logos were chosen for inspiration that can be seen in Figure 3. They all have very distinctive personalities and mood. They are strong, modern yet some of them have a little twist of something retro. Some similarities can be found in them in red and brown colour as well as the flowing brush script typefaces. The Milkbar in particular stood out with its fluid like, custom, rounded, sans serif lettering as something like that could also be translated into music. Another noteworthy logotype is Fresh Press Cafe, and the lettering based on a Finnish type foundry Fenotype’s typeface called Mishka, which in my opinion is very suited for that particular brand. The other ones like GoodPie, Sight Glass and T&Cake all have a round symbol in them which is something that the client wanted to have in the Levylautanen logo.



Figure 3: Cafe logos

4.2 Mind map and moodboard

In the beginning of the process a mind map (Figure 4) was made to describe the concept of Levylautanen. This was done while interviewing the client about what they wanted the company to represent. The mind map introduces keywords and various associations that came up during the conversation.

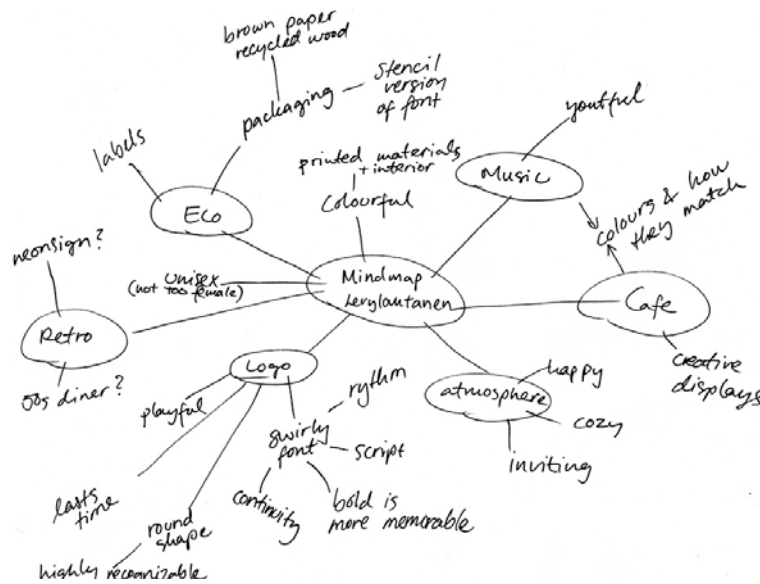


Figure 4: Mind map of keywords related with the Levylautanen concept

A moodboard, in Figure 5, was created with the help of the mind map. I searched and gathered visual material together with the client to illustrate visually the direction of the pursued style. I also took some of the key words like retro, script, fresh, music theme and round shape from the mind map.



Figure 5: Moodboard

The moodboard was a good way of expressing the overall feel that I was trying to achieve. All in all, it was quite difficult to create, and I spent many hours looking for images to sum up the intended feel. Both the mind map as well as the moodboard later on helped in developing the visual identity and served as some kind of reference to get back to while designing the identity.

4.3 Development of the logotype

The process took two iterative cycles and began much like Wheeler (2009, 126) describes in her book *Designing Brand Identity*. The designer begins the process by examining different typographic variations and starts with the basic things such as deciding whether the name should be in all capital letters or caps and lowercase. Then the work proceeds to investigating classic and modern typefaces, their roman and italic variations different weights, scaling and combining alternatives. After that the logotype and the typeface can be manipulated and customized. The decisions are driven by considering the message that the type communicates as well as its visual look and performance. (Wheeler 2009, 126.)

I started out by examining hundreds of typographic variations first for the wordmark in the logotype. It began by deciding whether the name should be set in all capital letters or not. I did try all caps at first since some people of the focus group suggested it. I quickly dropped the idea since as we had discussed with the client the word should be in script or hand drawn lettering to have more personality. Saltz (2009, 22) describes that hand lettering is informal and expressive. Handmade forms appeal to humanity and they can be effective in conveying qualities like playfulness, originality, authenticity and spontaneity or to signal an organic nature. Hand drawn forms suggest that they were customized and created for that single purpose. Therefore the content is seen as unique, appealing to the reader and more personally touching. (Saltz 2009, 22.)

After discussions with the client it was decided that the overall look of the typeface should be rather thick, flowing and rhythmic like music, retro, easy-going and unique to stand out. So I began the search with terms like retro, friendly, rounded, rhythm, flow, connected and hand drawn. While researching, I quite quickly found out that, the word *Levylautanen* is quite difficult to visualize. This is because it is a long word and it contains the letters a,u,n and e in the end and they are not very legible if the chosen typeface is too smooth and even. During the first cycle I must have tried over a hundred different typefaces. A few examples of them can be seen in figure 6.



Figure 6: First cycle - experiments with typefaces for the wordmark

I went through the final 20 or so typefaces and ended up with final seven which can be seen in Figure 7. I even tried to visualize an LP record platter around them to get the feel of a logo. I used Adobe Illustrator CS6 and rotated the name using 3D rotating effect to give it more motion.



Figure 7: Results of the first cycle

The client still hesitated that the typefaces in figure 7 might be too feminine. The feeling that they conveyed did not seem right. They just were not something that the client

wanted. In addition, the dotted circle got good feedback but I soon realized that when scaled small the text would not be legible and that the circle was a bit too dominant. So we agreed with the client that I would start a second cycle of typeface experiments, the examples of which can be seen in Figure 8.



Figure 8: Second cycle - experiments with typefaces for the wordmark

During the second cycle more, a whole different approach was tried. I searched for more distinct typefaces a long side with hand drawn brushes. I was still looking for types with thicker appearance in the lettering. The client suggested that they should still be strongly recognizable, memorable and not too feminine still keeping in mind the keywords from the mind map and moodboard. From the experiments in Figure 8, the client and the focus group liked Tropica Script the best. It is the one in the left corner at the bottom. Both the client and the focus group expressed that Tropica brings uniqueness to the brand and it suits the music theme, the name and how the name it looks like.

4.4 The graphic element

It seemed obvious to pursue with a round object or symbol as the main graphic element, since the image of a round LP record visually supports the image of the company. I started drawing more sketches for defining the shape, the layout and the positioning of the logotype (figure 9).



Figure 9: Collage of sketches - developing ideas

I concentrated more on the round shape rather than trying to visualize the record platter. I found it difficult to place the text alongside with a symbol since the name is quite long. I quite quickly moved on to making some versions of the symbol with Adobe Illustrator CS6 (figure 10) to get a better view on the subject.

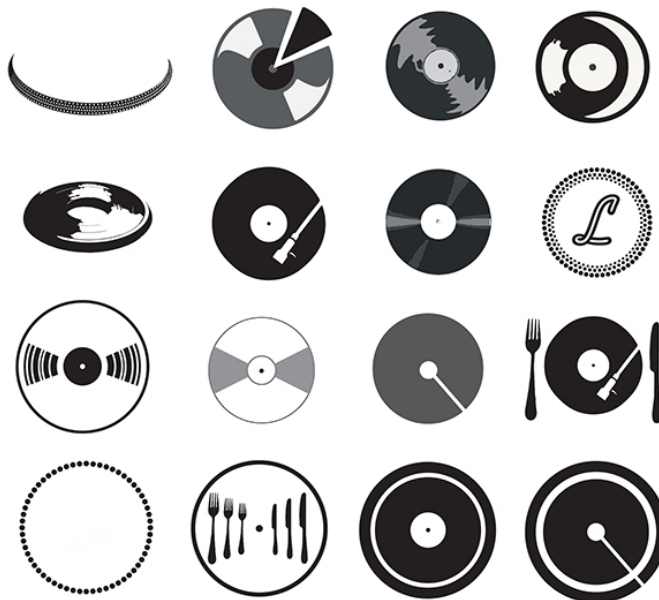


Figure 10: Sketches - developing ideas about the symbol with AI CS6

I then showed the Illustrator sketches to both the client and the focus group. The client chose the ones from the right corner in the bottom as they were simplistic and looked good together with the chosen typeface Tropica. The idea of a spoon being incorpo-

rated with the symbol came from the focus group (figure 11). It brings associations of a cafe to the symbol and was a brilliant addition.



Figure 11: Final symbol

I also decided to add a ‘shadow’ in the upper left corner as the symbol felt empty without it. It balances the symbol and the spoon in the bottom. The round outer black and white rings were also modified to match the outlines of Tropica Script better. Previously the outer rings seemed too heavy compared to the lettering.

4.5 Typography

The typeface selected for the wordmark is called Tropica Script. It is designed by Vince Whitlock in 1988, owned by Letraset but published by both Letraset and ITC. It was found under keywords such as 1980s, connected, informal, lined, neon, outline, party, script and unique.

Tropica is a casual and light-hearted script. The capital letters function as initials for a lowercase that connects by overlapping the linking elements on the bottom right side of each letter to the next. In order to achieve this effect however the last character in each word will appear incomplete. To overcome this problem a special ‘ending’ element has been included in the font to ‘finish off’ each word set and can be found from the special characters. Because of the unique design of this typeface certain character combinations do not join naturally. For this reason there are five ligatures in the font which should be used whenever these character combinations occur. (MyFonts 2013.)

Tropica is fun, friendly and retro with a flowing feel to it. It is well suited for headlines and displays. For body text I was first considering typefaces like Sanchez or Andes as well as Gibson some of which were suggested by my supervisor. I also found a typeface that I liked called Lounge and compared them with each other (figure 12).



Figure 12: Tests with body copy

I actually liked Andes the best when experimenting with it a little more. It has the look of mixed typography due to its neo-humanist characteristics and different terminals, among other elements (YouWorkForThem 2013). Lounge has similar characteristics and the same amount of weights. Lounge was chosen simply because it was actually quite a lot cheaper than Andes. Lounge is published by Typomancer and designed by Warit Chaiyakul in 2013. It is casual, clean, humanistic rounded sans serif typeface that has 10 different weights. It offers good flexibility in usage and is suitable for body text and headlines. (MyFonts 2013.)

4.6 Colour palette

Colour is a key ingredient in creating the desired ambience for a cafe. It can produce an exciting and memorable experience for the customers used well together with other design elements. One of key rule is to ensure that the business stands out from the competition and this will affect the colour choices. If similar colours must be used, they should be used in a different way. (Colour Lovers 2010.)

When it comes to coffee shops, cafes and restaurants, there are a few guidelines that have been established regarding colour use in cafes and restaurants. Vibrant and warm tones of red, orange and yellow are usually used in fast food restaurants since they are appetizing, energizing and encouraging customers to eat and go. More neutral colours such as browns and greys are used for a more gourmet type of restaurants. In these types of places the cooking is the central focus and is best served by more elegant,

soothing environment. Greens and browns are usually used in lunch cafes or places where healthy food is served. As greens and browns represent the colours of nature they can inspire a healthy and light feeling. (Projects A to Z 2012.)

Colours were discussed with the client already in the moodboard phase. Black and white was mentioned early on in the discussions as well as grey, brown, green and blue. Retro was also brought up when discussing colours. Cousins (2013) writes that retro has made a comeback colourwise but also in type and interior. Retro colours, from oranges to yellowish-browns to off-white to blues, are often described as less saturated, flat, and used to create old or vintage feel. Colour hues are often dramatically muted, to create a distinct look, but not to the level of pastels. The trend is often complemented by other characteristics such as the use of circles or other geometric shapes, textures and curved lettering. This kind of colour scheme is a great way to stand out from others. (Cousins 2013.)

It was decided that the final palette, seen in Figure 13, would include black and white as primary colours; brown and grey as secondary neutral and turquoise blue, lime green, aqua/mint and orange/golden yellow as the secondary brights. I made the palette taking into consideration the tips from Cousins (2013) discussed earlier as well as chose some of the common cafe colours mentioned making my own versions of them.

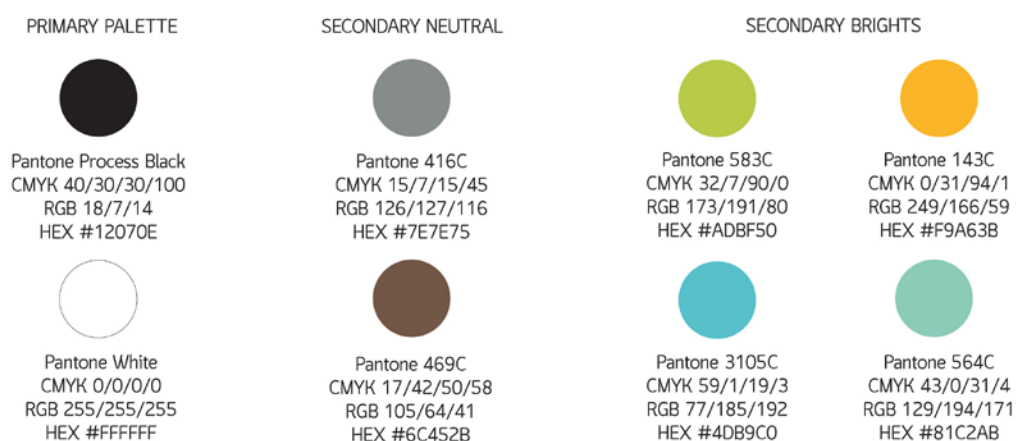


Figure 13: Final colour palette

Regarding Levylautanen's visual identity, black and white can be used widely in text and they look good on T-shirts and bags for instance. The secondary neutral palette includes the grey and brown, which is often combined with coffee shops and cafes. They can be used in text as well but moderately for example in menus, website, post-

ers, flyers and advertisements. They provide contrast to the primary and bright palette. For the secondary brights, I chose a vibrant lime green, slightly turquoise blue and added mint/aqua and orange to give a bit of that retro feel. Orange seemed like a good choice since it usually relates to something fun, playful and vital (Eiseman 2009, 17). Green and blue support the ecological aspects as they are connected with health, well-being and the environment (Eiseman 2009, 41). The brights can be used as accent colours or as solid backgrounds for example on T-shirts and business cards, but not solely in text. The brights are used to grab attention and to emphasize the playful tone of voice. The brights can be used with the neutrals or the primary palette. It is still difficult to clearly define the use of the chosen colours since they affect the interior as well. The premises are still yet unestablished and interior design was not part of this project.

4.7 Final logotype

The final logotype (figure 13) consists of three elements: the wordmark on the left, symbol on the right and a strapline underneath. The symbol is attached to the wordmark as it was chosen to be the best place after various experiments. The symbol is playful combining both cafe and music fields and represents a plate and a vinyl record at the same time. Cafe, bar and shop is written with Lounge regular as it brings contrast to the Levylautanen text, instead of being written with italic which was also tested.



Figure 14: Final logotype

There are three other variations of the logotype as well. They are introduced in the style guide (appendix 1) on page 5. There is stated that the wordmark can be used separately on some occasions, for instance on window stickers. The wordmark was customized to have a complete character 'n' in the end of the word. The symbol can also be used separately e.g. in round stickers or as an element in packaging. The wordmark and symbol can be used stacked e.g. in T-shirts and canvas bags.

5 LOGO IMPLEMENTATION

5.1 Identity guidelines

Identity style guides generally lay out a brand's communications standards in terms of colours, typefaces and their sizes, graphic symbols and language. The guide assures that a brand will have visual consistency no matter where it is seen or used. (Swystun 2007, 113.) A style guide usually begins with an introduction stating what kind of an asset the visual identity is to the company and introducing the brand values, promise, vision and mission statement. Next, the permitted useable forms of the wordmark, logotype and tagline are presented in individual context as well as all together as a signature. The guide should define the logo clearspace, minimum sizes of logo usage, colours, typography and samples of text, imagery and their use. Detailed guides even show essential information about layouts and grids used in corporate communications, presentations, promotional and marketing materials. Some guidelines also demonstrate how the above mentioned elements are to be used in real applications. Collateral is an identity application and may include letterheads, envelopes, business cards, contracts, memos, invoices, brochures, website, signage, vehicles, uniforms, packaging, advertising and other promotional material. (Leavey 2012.)

The style guide for Levylautanen includes almost all of the above mentioned elements except layout and grids. The collateral chosen were considered the most relevant for the client at this stage. Some parts of stationery like letterheads and envelopes were not included in the applications since the client thought that they would hardly ever be used. From the client's point of view the essential collateral will instead include business cards, invoice, an example of a table menu, price tags, stickers, two types of paper bags, a canvas bag and T-shirts, coasters for glasses, take away cups and a slipmat (circular piece of felt placed on the turntable platter instead of a rubber mat) for vinyl record players.

5.2 Collateral

The collateral for Levylautanen can be seen from the guideline, appendix 1 starting from page 12. The purpose of the collateral is to demonstrate how and when the logo elements are to be used. The methods of manufacturing are essential for the brand as well. They were discussed with the client and it was agreed that to strengthen the eco-

logical values of the brand, business cards will be either printed or stamped on recycled paper or cardboard. Paper bags both big and small will use the same techniques and materials include recycled brown ecological paper or cardboard. The table menu, invoice and price tags are as well printed on either white or brown recycled paper. Stickers use only the symbol and are used to e.g. seal the paper bags. The client suggested that coasters could be made out of cork or recycled wood materials. All promotional T-shirts and canvas bags are screen printed preferably on some organic materials like organic cotton or bamboo. Slipmats are custom made and ordered from Criminyl Slipmats, UK, which is owned and operated by Halo Print & Design. Their slipmats are created from medium density felt, have a very high resistance against stretch and tear, and they are perfect for 12 inch turntables. (Criminyl 2013.)

6 CONCLUSION

The main purpose of this thesis was to study how to create a consistent brand image and functioning visual identity to a music-themed cafe. The study was carried out for a local start-up company that personally requested the study to be made.

The natural approach was to apply qualitative research, in other words study existing material considering the issue and apply the theoretical facts to the branding process. The Internet was also an important source of information regarding visual material of already existing companies with similar business idea and elements the client wanted to include to the brand image.

Sessions with the client played important role, as the framework for the thesis had to be defined. To narrow down the work, the thesis covers only some elements of the business plan, and concentrates on the visual identity. This includes the logotype, visual style guide and applications in the form of collateral. Intentionally the thesis left out identity elements such as cafe interior for instance. It could be a design feature to develop in the future. As the cafe is not yet established during writing this thesis, it is hard to evaluate the success of the brand image and visual identity from the customer's point of view. However, a good meter to evaluate the success is the client itself that was pleased with the work. From his point of view the created brand, the name Levylautanen, and the visual identity with examples matched his expectations. According to him the image consists all the elements requested; retro feel, easy approach and music theme.

From my point of view the process followed the proper work flow from study to sketches and eventually final logotype, colours and visual elements. Some things I would do differently. In my opinion the colour variations of the logotype and their use, as well as the guidelines, could have still been more clearly defined. Still I enjoyed very much the whole process and working with the client as well.

Future development might include working on a tagline or slogan for the brand. Also developing a launch strategy and marketing material, such as posters, flyers, brochures and website, are still missing. The company also needs to do a proper marketing research. I have already made a preliminary version of a questionnaire. The goal of the questionnaire is to define more closely the target group and its consuming habits. All

in all, the work was successful both from my point of view as well as the client's. The research resulted in a functional, youthful, and fresh visual identity that matches with both, cafe and music fields.

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Figure 4: Mind map of keywords related with the Levylautanen concept

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Figure 6: First cycle - experiments with typefaces for the wordmark

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IDENTITY AND LOGO GUIDELINES

November 2013





CONTENTS

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INTRODUCTION

Levylautanen values good quality products and services, customer satisfaction, creativity and ecological lifestyle utilizing local, organic food production and offering fair trade products together with environmentally friendly packaging. The brand wants to represent a positive example of communal, cultural and business-to-business co-operation. The brand's tone of voice is fresh, easygoing and playful.

VISION

Levylautanen's vision is to provide their customers with the best possible cafe experience from beginning to end, to stand out from competitors, to establish a stable position in the regional cafe scene due to its original approach. Levylautanen also intends to pioneer in communal and cultural co-operation.

MISSION

The mission is to commit in bringing the best personal and memorable cafe experience to customers through innovative and integrated service solutions. These include outstanding customer service, quality products and services, creativity in bringing new ideas to products, services, interior, display etc. and providing ecological value to the customers while purchasing.





THE SIGNATURE

The basis of Levylautanen's visual identity is the signature and it consists of three elements: the wordmark on the left, the symbol on the right and a strapline underneath. The symbol is playful combining both cafe and music fields and represents a plate and a vinyl record at the same time.





LOGO VARIATIONS

The textmark and symbol can be used independently on some occasions. They can be used stacked for example on T-shirts. Variation 3 shows the right proportions between the wordmark and the symbol. The minimum size in width for the signature is 50mm; for wordmark 30mm; symbol 15mm and stacked variation 30mm.

Variation 1: Wordmark

Levylautanen

Variation 2: The symbol



Variation 3: Wordmark
and symbol stacked

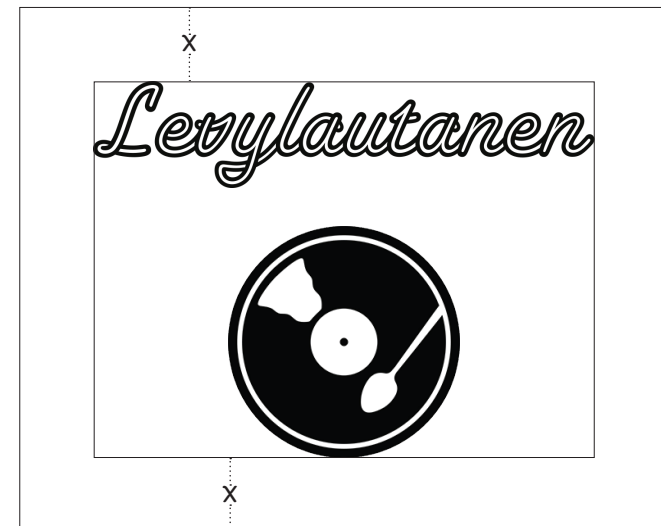
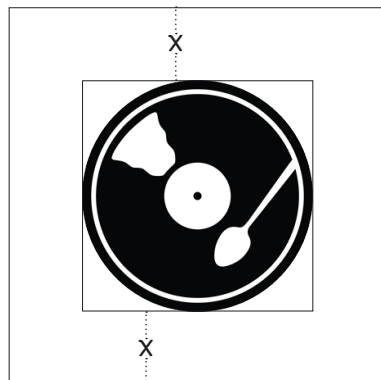
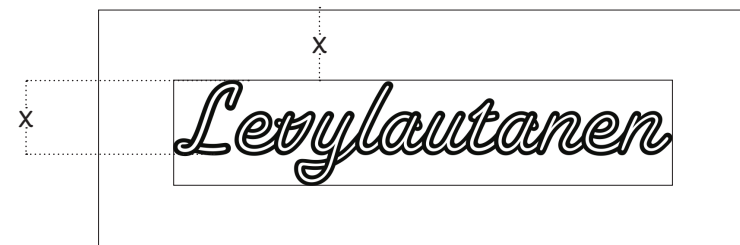
Levylautanen





CLEARSPACE

The ensure legibility, the logotype must be surrounded with a clear area around it. The area must be free from other graphic elements such as photography, background patterns or text so that the overall impact of the logo is not compromised. X is the height of the letter L.





TYPOGRAPHY

Two typefaces have been chosen for the Levylautanen identity: *Tropica Script* and *Lounge*. They express the friendly and playful tone of the brand.

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 (!.,:; "%&/?)*

Tropica is a casual, light-hearted script. It's fun, friendly and retro with a flowing feel to it. It is only to be used for headlines and displays.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 (!.,:; "%&/?)

Lounge is a nice, simple, rounded sans-serif font family with 10 different weights. It is suitable for anything from headlines to bodytext.





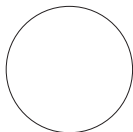
COLOURS

The main colours of the identity are black and white. They are used in text as well as solid background colours. The secondary neutral – grey and brown – provide contrast to both primary and brights. The secondary brights are used to bring contrast and express the brand's friendly and playful personality in the applications. They should not be used as main colours in text but sparingly elsewhere for maximum effect.

PRIMARY PALETTE



Pantone Process Black
CMYK 40/30/30/100
RGB 18/7/14
HEX #12070E

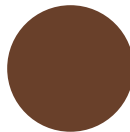


Pantone White
CMYK 0/0/0/0
RGB 255/255/255
HEX #FFFFFF

SECONDARY NEUTRAL



Pantone 416C
CMYK 15/7/15/45
RGB 126/127/116
HEX #7E7E75



Pantone 469C
CMYK 17/42/50/58
RGB 105/64/41
HEX #6C452B

SECONDARY BRIGHTS



Pantone 583C
CMYK 32/7/90/0
RGB 173/191/80
HEX #ADBF50



Pantone 3105C
CMYK 59/1/19/3
RGB 77/185/192
HEX #4DB9C0



Pantone 143C
CMYK 0/31/94/1
RGB 249/166/59
HEX #F9A63B



Pantone 564C
CMYK 43/0/31/4
RGB 129/194/171
HEX #81C2AB





COLOUR APPLICATION

The signature and variations apply to both positive as well as negative image. They should always be used with solid colours and on solid coloured backgrounds using the colours presented in these guidelines. On some occasions the black and white logo is allowed to be used on solid coloured backgrounds for example on business cards where the text and the logo appears small. Some examples of positive and negative images can be seen below. Other examples of colour usage is found from collateral on page 12.





USAGE GUIDELINES

Clarity and legibility are highly essential for this particular logo.

Any elements of the logo should not be recreated, deleted or cropped.

A minimum clearspace must be maintained surrounding the logo.

The logo must be scaled maintaining the proportions. The logo should not be distorted in any way.

The logo should always appear upright.

The logo should never be reproduced from printed materials but from the original digital files.

The logo should always be reproduced in colours specified in these guidelines.





USAGE DONT'S

Do not combine any other elements to the logo.

Do not place the logo on a similarly-coloured photograph or patterned background.

Do not alter the colours of the logo but only use the specified palette presented in these guidelines.

Do not add effects like 'drop shadow' to the logo.

Do not outline the logo in any color.

Do not place a white box around the logo when used on a dark or busy background.





COLLATERAL











INVOICE no. 2013-10-1



Customer

Name of customer
Street address 1
12345 City
Country

Levylautanen Oy
OKOYFIHH 575077-123456

Invoice date: 27.10.2013
Invoice no: 2013-10-1
Ref. no: 123
Payment term: 14 days net
Due date: 10.11.2013
Penalty interest: 8%
Notice time: 7 days

DESCRIPTION	PRICE	QTY	DISC %	VAT %	TOTAL
Service / product 1	16,05	1	0	24 %	19,90
Service / product 2	12,02	1	0	24 %	14,90
Service / product 3	14,44	2	0	24 %	35,80

SUBTOTAL VAT 0%: 56,95€

VAT 24%: 13,65€

TOTAL: 70,60€

Levylautanen Oy

Street address 1
12345 City
Country

tel: 040 123 4567
email: info@kahvilaevylautanen.fi
www.kahvilaevylautanen.fi

Business ID: 1234567-8
Vat reg no: FI12345657
Account: 575077-123456



